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VOL. VII. JANUARY, 1887. No. 81.

CONTENTS.

COR CORDIUM. <i>William Morton Payne</i>	215
THE HUGUENOTS AND HENRY OF NAVARRE. <i>Herbert Tuttle</i>	219
BOOKS ABOUT BROWNING. <i>Melville E. Anderson</i>	221
A NEW HISTORY OF THE FRENCH REVOLUTION. <i>C. L. Smith</i>	223
MEXICO, ANCIENT AND MODERN. <i>George G. Noyes</i>	224
BRIEFS ON NEW BOOKS	226
Levermore's <i>The Republic of New Haven</i> ; a History of Municipal Evolution.—Shaw's <i>Coöperation in a Western City</i> .—Benjamin's <i>Persia and the Persians</i> .—Lubbock's <i>Flowers, Fruits, and Leaves</i> .—Rosenkranz's <i>The Philosophy of Education</i> .—Koehler's <i>American Art</i> .—Miss Clarke's <i>Life of Susanna Wesley</i> .—The <i>Early Letters of Thomas Carlyle</i> .—Duprè's <i>Thoughts on Art</i> .—Whipple's <i>Recollections of Eminent Men</i> .—Matthews's and Hutton's <i>Actors and Actresses</i> , Volume III.—Elliott's <i>Our Arctic Province</i> .—Gilman's <i>The Story of the Saracens</i> .—Lane-Poole's <i>Story of the Moors in Spain</i> .—Pennell's <i>Two Pilgrims' Progress</i> .—Upton's <i>The Standard Oratorios</i> .—Delaborde's <i>Engraving, Its Origin, Processes, and History</i> .—Miss Phelps's <i>The Madonna of the Tubs</i> .	
TOPICS IN JANUARY PERIODICALS	232
BOOKS OF THE MONTH	232

COR CORDIUM.*

Two of the three poets whose names make up the supreme trinity of English song have some time since had their lives set forth by competent biographers. All the facts that the dusty storehouse of the past can furnish concerning the life of Shakespeare have been gathered together by the loving industry of Mr. Halliwell-Phillipps. All that we can reasonably expect to be told of Milton is contained in the substantial volumes which we owe to Mr. Masson. And the time has now come when the student of literature may add to his library, in the work of Prof. Edward Dowden, a life of Shelley which leaves nothing, lying within the bounds of a reasonable desire, yet to be desired; which probably includes everything of importance now recoverable of the life of him whose name is above all other names in the lyric poetry of our English speech. And Shelley has an advantage over the two other of our poets who are alone his spiritual peers, in his nearness to our own age, and in the abundance of material remaining for the re-

construction of his living personality. Some of those most closely associated with him were alive but yesterday. Claire died as late as 1879, and Trelawny, but one year younger than Shelley, lived until 1881. There are men yet living whom one might address, with Mr. Browning, in a wonderment of interrogation:

"Ah, did you once see Shelley plain,
And did he stop and speak to you,
And did you speak to him again?
How strange it seems and new!"

In the preparation of this work, Prof. Dowden has had advantages possessed by no other biographer of Shelley. Not only has he been able to avail himself of the published work of his predecessors, but he has had free access to all the manuscripts in the possession of Sir Percy Shelley, and "permission to make use of them without reserve." These manuscripts include the journal kept by Mary Shelley, and a great many of the letters which passed between Shelley and his wife when they were at times separated from one another. They also include a transcript of the journal kept by Williams, some of Shelley's unpublished writings, and a large number of letters written by various persons and bearing more or less directly upon incidents in Shelley's life. He has also had placed at his disposal the collection of papers owned by Mr. Forman, the editor of Shelley's writings, which includes over fifty hitherto unpublished letters by Shelley, Claire's journals and note-books, Mrs. Gisborne's unpublished journal, many miscellaneous letters, and other important papers. Besides this material, he makes acknowledgment to Mr. Rossetti and to Dr. Garnett for the use of their collections, to the Esdailes (Shelley's grandsons) for a manuscript volume of Shelley's unpublished poetry, and to a great many other possessors of papers and facts of importance, the mere enumeration of whose names would occupy a considerable space. It will thus be seen that the author has been able to work under almost ideal conditions, and, a matter for which his readers should be especially grateful, he has not given to his new material a disproportionate amount of attention, but has rather so availed himself of all the books previously published about Shelley as to produce a coherent, symmetrical and well-balanced biography, a work which preserves the truth and corrects the error of its predecessors, a work which we may safely regard as the final record of Shelley's brief thirty years. "I have reserved from the reader nothing that concerns Shelley," says the author. "I have endeavored to search out the truth in many quarters, and to tell the whole truth, as far as it is known to me."

* THE LIFE OF PERCY BYSSHE SHELLEY. By Edward Dowden, LL.D. In two volumes. London: Kegan Paul, Trench & Co. Philadelphia: J. B. Lippincott Co.

Prof. Dowden states his own attitude to the work in these terms: "It is no part of this biography to justify Shelley in all his words and deeds. The biographer's duty is rather to show precisely what these words and deeds were, leaving the reader to pronounce such judgment as may seem just." Those in whose minds there still lingers some recollection of a calumnious publication of a year or two ago, which was impudently styled "The Real Shelley" by the "inopportune brawler" who wrote it, may tremble a little at these words of the present author, lest they should imply that Shelley's character, when closely viewed, no longer appears the thing of ideal loveliness that it has hitherto seemed to them. But they will soon realize that the words have no such implication, as they turn over the pages of the new biography, and they will see, if they have hitherto been doubtful, that our added knowledge of the poet's life only serves to bring out more clearly than before the purity and unworldliness of his nature. For our belief in "the purity and sanctity of his life" we do not need to depend upon the testimony of his devoted wife. Nearly everyone who came in intimate contact with him has brought some similar tribute to his character. Hogg says: "I have had the happiness to associate with some of the best specimens of gentlemen; but . . . I can affirm that Shelley was almost the only example I have yet found that was never wanting, even in the most minute particular, of the infinite and various observances of pure, entire, and perfect gentility." Hunt wrote of him that he had "never met . . . with a being who came nearer, perhaps so near, to that height of humanity mentioned in the conclusion of an essay of Lord Bacon's, where he speaks of excess of Charity, and of its not being in the power of 'man or angel to come in danger by it.'" Byron wrote of him in these words: "He is, to my knowledge, the least selfish and the mildest of men—a man who has made more sacrifices of his fortune and feelings for others than any I ever heard of." Such tributes as these—and they might be multiplied indefinitely—are not the mere utterances of friendship; the closest friendship might say much less without being charged with lukewarmness. They are rather the evidences that Shelley possessed one of those rare and spiritual natures which in the earlier ages of the world were looked upon as saintly or divine, but which are to us still more beautiful because seen as merely human, and because of the glimpse which they afford us of the possibilities concealed within man's nature.

And the most marvellous thing of all is that he kept his faith in human nature through the bitter trials of those thirty years. That

boundless love for his fellow-men which marked his earliest essays in prose and verse became, if possible, deeper and more ardent as the years went by. The brutality of the treatment which he received from all but the narrow circle of friends gathered about him—a brutality of which the conduct of the Englishman who, at the post-office of Pisa, knocked him down upon hearing that he was "that damned atheist, Shelley," affords a fitting illustration—could not embitter his feelings for humanity in general. Even when those whom he elected to his closest friendship basely betrayed the confidence bestowed, he could only grieve that they should be so base; he could not hate them. It was in sorrow and not in anger that he learned of the treachery of Hogg, and that he met the contemptible hypocrisy of Godwin. Injustice, indeed, and all forms of oppression, he could hate with a fierce and mighty hatred; but the desire for revenge, even upon those who had most wronged him, was something of which his nature seemed utterly incapable. We are told that he thought, in 1821, of writing a new *Timon of Athens* "adapted to our modern days." The subject not unnaturally dwelt in his thought, but he could not bring himself to play the part of a *Timon* in actual life, although few men have had greater cause. When all the world must have seemed leagued together to wreak its malice upon him, his creative thought took perfect shape for the last time, and the product was no misanthropic outcry against mankind, but the impassioned and glorious prophecy of "Hellas." Cradled again into poetry by the deepest of wrong, the lesson he learned in suffering was that

"Hope may vanish, but can die not;
Truth be veiled, but still it burneth;
Love repulsed, but it returneth!"

And the teaching of the song that issued from a soul thus perplexed in the extreme was of "the world's great age" and of the "golden years" yet in store for humanity.

The calumnies and misrepresentations which surrounded Shelley's life, and clung to his memory for many years, arose mainly from his disregard of the conventionalities in his marriage with Mary Godwin. The British public is the only one in the world that would have attached such undue importance to, or found such cause of complaint in the irregularity of a proceeding which was so amply justified by its results. And the judgment of the British public, which just then found its ideals of domestic virtue in the court of the Regent, need not weigh greatly with us in the formation of our own. In one of those letters whose dignity of tone and urbanity of expression it would be difficult to admire too highly, when we consider the exasperation which almost any other writer would have been un-

able to repress, Shelley replies to the complacent moralizing of Southey, who had felt called upon to preach a little for the edification of the errant poet. After some preliminary acknowledgments, Shelley writes:

"I confess your recommendation to adopt the system of ideas you call Christianity has little weight with me, whether you mean the popular superstition in all its articles, or some other more refined theory with respect to those events and opinions which put an end to the graceful religion of the Greeks. To judge of the doctrines by their effects, one would think that this religion were called the religion of Christ and Charity *ut lucus a non lucendo*, when I consider the manner in which they seem to have transformed the disposition and understanding of you and men of the most amiable manners and the highest accomplishments, so that even when recommending Christianity you cannot forbear breathing out defiance, against the express words of Christ. What would you have me think? You accuse me, on what evidence I cannot guess, of *guilt*—a bold word, sir, this, and one which would have required me to write to you in another tone had you addressed it to anyone except myself. Instead, therefore, of refraining from 'judging that you be not judged,' you not only judge but condemn, and that to a punishment which its victim must be either among the meanest or the loftiest not to regard as bitterer than death. But you are such a pure one as Jesus Christ found not in all Judea to throw the first stone against the woman taken in adultery!

"With what care do the most tyrannical Courts of Judicature weigh evidence, and surround the accused with protecting forms; with what reluctance do they pronounce their cruel and presumptuous decisions compared with you! You select a single passage out of a life otherwise not only spotless, but spent in an impassioned pursuit of virtue, which looks like a blot merely because I regulated my domestic arrangements without deferring to the notices of the vulgar, although I might have done so quite as conveniently had I descended to their base thoughts—this you call *guilt*. I might answer you in another manner, but I take God to witness, if such a Being is now regarding both you and me, and I pledge myself if we meet, as perhaps you expect, before Him after death, to repeat the same in His presence—that you accuse me wrongfully. I am innocent of ill, either done or intended, and the consequences you allude to [probably the suicide of Harriet] flowed in no respect from me. If you were my friend I could tell you a history that would make you open your eyes; but I shall certainly never make the public my familiar confidant."

The history which is here alluded to will never be known in full, but enough of it is brought to light in these volumes to afford justification for Shelley's acts. With any other than a technical fault he cannot be charged, and for that he made technical amends as soon as it was possible for him to do so. He knew well that for his fault he must suffer the frown of men, but he followed the law of his own conscience, and was strengthened by some such estimate of the value of the world's approval as a later English writer, Mr. John Morley, has expressed in these words:—

"And what is this smile of the world, to win which we are bidden to sacrifice our moral manhood; this frown of the world, whose terrors are more awful than the withering up of truth and the slow going out of light within the souls of us? Consider the triviality of life and conversation and purpose in the bulk of those whose approval is held out for our prize and the mark of our high calling. Let us measure the empire over them of prejudice unadulterated by a single element of rationality, and let us weigh the huge burden of custom, unrelieved by a single leavening particle of fresh thought. Ponder the share which selfishness and love of ease have in the vitality and maintenance of the opinions which we are forbidden to dispute. Then how pitiful a thing seems the approval or disapproval of these creatures of the conventions of the hour, as one figures the merciless vastness of the universe of matter sweeping us headlong through viewless space; as one hears the wail of misery that is forever ascending to the deaf gods; as one counts the little tale of the years that separate us from eternal silence. In the light of these things a man should surely dare to live his life with little heed of the common speech upon him or his life, only caring that his days may be full of reality, and his conversation of truth-speaking and wholeness."

No man ever lived "in the light of these things" more truly than Shelley, and no man's days were more filled with reality—the reality of those "visions, truer than truth," which the poet sees and interprets for his less gifted fellow-mortals.

Prof. Dowden has done his work so well that the closest examination reveals few and trifling inaccuracies. His frequent use of the form "proven" is open to criticism. In his account of the journey over Mount Cenis, he speaks of an Alpine bridge crossed on the way as the "Pont du Diable." It is possible that one of the bridges of this pass receives that name, but more probable that he is thinking of the famous "Pont du Diable" of the St. Gotthard road, or of the less familiar bridge, known also by that name, on the road to Einsiedeln, near Lake Zurich. In his account of the homeward journey from Switzerland by way of the Rhine, there is a confusion in the use of the word "mile." The passages in Claire's journal probably mean German miles instead of English ones, otherwise it would be difficult to explain how the journey from Bonn to Cologne was made in five hours, at the rate of two and a half miles an hour. In the account of the same journey mention is made of "Shaufane" as a stopping-place not far from Basel. Prof. Dowden has not been able to locate this place, but it may be suggested that Stauff, a little town not far from the Rhine at that point, is possibly what is meant. A more serious error occurs in the account of the visit to Rome during Holy Week of 1819, in which connection it is mentioned as a current rumor "that the emperor would be very willing to take the

Roman States into the keeping of the Holy Roman Empire." The Holy Roman Empire, it need hardly be said, came to an end with the abdication of Francis II. in 1806. Such minute criticism as this would hardly be called for if the work of Prof. Dowden were not one of the first importance, and destined to be held as one of the authorities in literary history.

Errors of judgment seem to be as rare as errors of fact in the work. Upon every point but one, an admirably sane and temperate tone of criticism is maintained. But the author's sympathies seem defective in the matter of Shelley's religious views and the youthful publications in which they found expression. To characterize as a false premise the fundamental assumption of "The Necessity for Atheism," that "the senses are the source of all knowledge to the mind," is to fail to recognize the position of a very important group of philosophical thinkers; and some of Prof. Dowden's theological friends will hardly thank him for the admission that, if this postulate be true, "a logical mind will find it difficult to avoid arriving at Shelley's conclusion." Nor do we think it altogether fair to characterize the "Système de la Nature" as "the last word of atheistic materialism, clumsily uttered by a German turned Frenchman," or to speak of Shelley's "patchwork system of thought" in view of the admirable coherence of its expression in a long series of Shelley's works. Still more glaringly unjust is the following statement, and we cannot conceive how the author should have been able to make it. "To all the noble and gentle lives, all the sweet and heroic deaths which had clasped to their breasts the cross of Christ, Shelley, who could see but one side of things, was blind." Shelley doubtless made unrelenting war upon the theological system associated with the teaching of Christ, and never ceased to protest against the assumption that Christianity first made human nature divine; but he was catholic enough to appreciate gentle lives and heroic deaths wherever he met them in history or in life, and to recognize Christianity as their accident and not their condition.

In consequence, perhaps, of this defect of sympathy, Prof. Dowden does something less than justice to "Queen Mab." His characterization of that extraordinary piece of youthful work seems to be a sincere attempt rightly to appraise its merits, but is a little too much concerned with its ideas and not enough with the form of their expression. The work by which, through its unauthorized republication in 1821, Shelley was best known to the public while living, is, of course, neither the "villainous trash" which he was afterwards inclined to consider it, nor a great poem in the sense of the "Prometheus Unbound" or the "Hellas."

But it is probably the most remarkable juvenile poem ever written, and it contains much of which any poet less great than Shelley might well be proud. Such passages as those beginning—

"If solitude hath ever led thy steps."

"How beautiful this night!"

"Thou taintest all thou look'st upon!"

"Genius has seen thee in her passionate dreams,"

and all the magnificent prophesy which closes the poem, are of a very high order of excellence, and they are of a sort particularly fitted to convey the spirit of poetry to minds not keenly susceptible by nature to its influences. There are few poems better calculated to awaken in youth the yet dormant sense of poetical beauty, or to afford an introduction to that new world which opens upon the mind when the word poetry ceases to be a symbol and becomes the embodiment of all magical delights.

It would not be easy to accord too much praise to the literary aspect of Prof. Dowden's achievement in this work. Already eminent as an essayist, he has here accomplished that which entitles him to still greater eminence, as the scope of this work is greater than that of anything previously undertaken by him. In this biography the consonance between Shelley's life and work appears at every step; the work is brought into its relation with the life, and those portions of the life which have seemed confused in preceding accounts are here made perfectly intelligible. The author does not proceed exhaustively to discuss and then to pronounce ponderous judgment; set discussion is rather replaced by lucid narrative, and judgment is rather suggested than set forth in formal terms. The delicate touches which here and there hint at what is to come are the work of a skilled artistic hand. When Shelley's favorite pastime of sailing paper boats is described in the words of Thornton Hunt, we do not smile, as Shelley is said to have done, when he remarked: "How much I should like that we could get into one of these boats and be shipwrecked—it would be a death more to be desired than any other." When mention is made of a holiday excursion to La Spezzia in the autumn of 1821, the reader can say with the author: "A faint chill touches our spirits when we see in Mary's journal for the first time the name of the place of doom." Equally delicate and suggestive is the author's note upon a passage in Mary's journal of Jan. 24, 1818—"read sixth book of Virgil to Shelley;" "walk out and see a lovely rainbow." A year later sorrow was to come to her with the loss of her child William, and the author remarks: "A touching entry, with its reserve and its secret significance, for January 24 was the second anniversary of little William's birthday, and to Mary's heart the rainbow was a happy

omen for his future. Alas! a truer omen might have been found in those pathetic lines which lead towards its close the book of Virgil which the father and mother read together on that day."

Upon the value of Shelley's poetry, Prof. Dowden does not feel called definitely to pronounce. And, indeed, at this date, it is something of a work of supererogation to pronounce upon a matter so well determined and so patent to any judgment not hopelessly perverse. We find, however, an occasional bit of characterization of marked felicity, as when we read that "no other poet has pursued with such breathless speed on such aerial heights the spirit of ideal beauty." The fixed star of Shelley's genius, outshone during the poet's life by the meteoric brilliancy of Byron, and for a time by the radiant splendor of Wordsworth and of Keats, is now seen in its true magnitude. "At the sound of 'The Ode to the West Wind,'" says the poet whose praise is the least superfluous of all that has been brought as a tribute to Shelley's song, "the stars of Wordsworth's heaven grow fainter in our eyes, and the nightingale of Keats's garden falls silent in our ears." And if anything further can fitly be said, it is surely those other words of the same eloquent writer, in which he speaks of Shelley as the poet to whom it was given to breathe "the very 'spirit of sense' itself, to transcend at once the sensuous and the meditative elements of poetry, and to fuse their highest, their keenest, their most inward and intimate effects, in such verse as utters what none before could utter, and renders into likeness of form and sound such truths of inspired perception, such raptures of divine surprise, as no poet of nature may think to render again."

WILLIAM MORTON PAYNE.

THE HUGUENOTS AND HENRY OF NAVARRE.*

In the third of his recently published Oxford lectures, the Bishop of Chester, Dr. Stubbs, extends the right hand of fellowship and a cordial welcome to his American comrades in the field of history. True, he gently chides them for a bad tendency to run off to Belgium and Spain for subjects; it "is a misfortune that the earlier English history has not received its share of attention in the United States." As a tribute to our mute inglorious Macaulays, Gardiners, Froudes, our Freemans and Hallams and Stubbs, we can accept this opinion with that bland and easy acquiescence with which people who have never done certain things

are usually willing to hear how easily they might have done them. But we must decline not the less to call our students of history back from the continent, and shut them up with the Rolls series, the Parliamentary History, and the Statutes of the Realm. Prescott and Motley and Ticknor, whom the bishop specifies, might have done better in England than they did in Spain and the colonies or dependencies of Spain; better than they did in furnishing lucid and judicial accounts of the court of Madrid and the rise of a Spanish empire across the ocean, in painting the heroic struggle of the Dutch for religious and political freedom, in unfolding to view the progress of a noble literature too long neglected even by scholars. These men might have been more "wisely employed"; all we know is that they were not, and with our present light we can be content that such was the case. Meantime there are signs that the interest of American writers in continental as distinguished from purely English history is not yet on the decline. The fine contribution of Mr. Perkins to the history of France under Richelieu and Mazarin takes up a great subject, and handles it well. Then at nearly the same time Professor Baird gives us in two closely packed volumes another section of the unhappy story of the French Huguenots.

The period covered by this instalment lies between the accession of the last of the Valois kings, the weak-minded, frivolous, vacillating Henry the Third, and the assassination of the first and best of the Bourbons, Henry the Fourth. In a looser sense it stretches between the two extremes, the ebb and the flood, of Huguenot fortunes—the massacre of St. Bartholomew's Day and the Edict of Nantes—with the war of the League as the great central event, and Henry of Navarre as the most picturesque and commanding figure. It is by reference to this position of Henry, to his dramatic prominence, that the title of the work is to be explained. It is not principally a history of the relations of the Huguenots to Henry of Navarre, but a history of the Huguenots during a period when Henry happened to be the most important personage, the one whose career and character most nearly affected their own fortunes. A leader, he betrayed them for the sake of a crown. A traitor, he used his new power to give them a more liberal charter of freedom than they had yet enjoyed, and under which they lived in comparative security for a hundred years. A man of infinite contradictions; adorned by some of the noblest virtues of the man and the statesman, yet disfigured by vices not less conspicuous; at one time a jovial, rollicking, dashing soldier of fortune, at another the resolute and inflexible leader of a persecuted sect, now a stern believer who seems to prefer

*THE HUGUENOTS AND HENRY OF NAVARRE. By Henry M. Baird, Professor in the University of the City of New York. With maps. 2 vols. New York: Charles Scribner's Sons.

even martyrdom to the sacrifice of his Protestant opinions, now a wily, subtle and unprincipled politician, calmly planning and executing a most disgraceful act of apostasy,—such a person is a serious problem alike for the historical artist and the historical critic. Professor Baird's palette wants, of course, those sharp, vivid and brilliant colors which Motley used with such effect. He lacks, as do most other writers, Ranke's power to paint a character with a few broad, firm, masterly strokes, making the essential features the more prominent by the very neglect of details. But he evidently has himself a clear and complete theory of Henry's nature and career; and a careful reading of the whole work—though nothing less than this—will enable one to discover what that theory is. In general his portrait would be called an unfavorable one—unfavorable, perhaps, beyond that of most Protestant writers. Thus, for one thing, he insists strongly that the apostasy of Henry was not an act of impulse or desperation, as he saw the hopelessness of his struggle against the pope, the king of Spain, and the League; but a scheme planned years before, and only requiring a suitable pretext or occasion for its execution. This is unquestionably a view which one may hold, and the author groups together many suspicious circumstances which give it support. But most of these will also bear a different construction. We cannot admit that Professor Baird has absolutely made out his case. Indeed, after the remorseless manner in which the author collects all the evidence of Henry's perfidy—his ostentatious willingness to be "instructed," his secret overtures to the pope, his neglect to seize military advantages, his harsh replies to the Huguenot remonstrances, his unfeeling treatment of Duplessis-Mornay,—after the collection of all this fatal evidence, one is startled to find the author not passing a final condemnation upon the culprit, but turning about to what is nearly an acquittal, on the old and well-known grounds of political expediency and ultimate good intentions. The reader climbs patiently upward, until, when he thinks he is about to reach the climax, he is suddenly told that there is no climax, or that it was left at the bottom of the literary structure.

All this seems to suggest one or two further observations on the author's style. With the same characteristics which marked his earlier volumes, this work shows at the same time an undoubted progress in literary workmanship; and yet the paragraphs, or more strictly speaking the sentences, though usually clear and not inelegant, are fatally wanting in strength. Nor does this seem due to an excessive self-control, or to a passionless reserve, or to mere timidity. It is a real rhetorical defect, which Prof. Baird will possibly never overcome, and which

will not the less always impair the effectiveness of his writings. In another and perhaps a higher sense of the term style, the work has greater merits. First of all, the author has complete command of his materials. Besides the contemporary chroniclers, the official publications, and the standard histories, he has consulted the transactions of the leading Protestant societies, the proceedings of the learned academies, and all other available sources of information. He admits the reader to the most complete knowledge of his authorities. The only complaint on this score will be of that wholly unnecessary conscientiousness with which, after making a statement in the text, the author quotes in full the exact words of his authority, whether English, French, German, Italian, or Latin. This is unnecessary. The reading world is bound to assume that a historian can correctly transcribe or translate an author whom he cites; and his full duty is usually discharged when he indicates the sources of his information. Professor Baird's practice in this respect, as in the further habit of giving in connection with every important statement a complete bibliography of the subject, seems to be an imitation of Buckle. But he takes much too modest a view of his own credit with critical scholars. He could afford to neglect the example of that fascinating amateur. It would have been much better, in our judgment, if the same amount of time and space had been used in explaining more clearly certain larger features of European politics with which the Huguenots were closely connected,—the revolt of the Netherlands, the character and policy of Philip II. of Spain, the relations of Elizabeth and England to continental Protestantism. The familiarity of the reader with these is apparently assumed. This is also, perhaps, to be explained by the amiable fault of excessive modesty, by an unwillingness to suppose that Americans who cared to know about Spain and Holland, Philip and Elizabeth, would not already have studied Prescott and Motley. But there results not the less a considerable loss of literary perspective.

Certain expressions of which the author is singularly fond are open at least to remark. One of these is "ghostly" consolation, which, though intelligible of course to scholars, would possibly mislead readers to whom the term "spiritual consolation" would convey an unequivocal meaning. Another is, "*Very* Christian King." This is indeed the most literal translation of "*le roi très-Chrétien*;" but the language of treaties and diplomacy has firmly established "*The most Christian King*" as the current equivalent, and it seems unnecessary to adopt a different and less familiar one.

These are, however, questions of taste, and Prof. Baird has, of course, a right to adopt his

own usage. But one singular error must be pointed out. The author is exposing the dishonesty of the League in its story of a pretended meeting of German princes, or their representatives, to concoct a plan of war upon Catholicism, and he refers to "the singular blunder of the forger in choosing Magdeburg for the seat of the fictitious meeting, and yet not representing the Elector of Brandenburg, within whose territories the city was situated, as having taken part," etc. The truth is, however, that the house of Brandenburg only received the eventual title to Magdeburg in the treaty of Westphalia in 1648, more than half a century after the alleged meeting of 1584, and did not come into actual possession of it until thirty years later. In ordinary circumstances this would be a pardonable slip. But when the discovery that Magdeburg belonged to the house of Brandenburg a whole century before the real time is brought forward with exultation to disprove statements of the enemy, it becomes of some importance.

Still, the present volumes are a satisfactory continuation of a great work. Professor Baird has the profound interest in his subject, the generous sympathy with the people whose story he relates, which ensure warmth, vigor, and animation of treatment; and yet his hatred of religious intolerance never betrays him into neglect of the iron rules of historical evidence. If he errs at all, it is, as above suggested, rather in a too nervous anxiety to have even his translations verified by the reader. The preface announces the author's purpose, in case these two volumes are favorably received, to pursue the subject in a subsequent work down to the revocation of the edict of Nantes. We have no doubt that this encouragement will be given, and that American scholarship will add yet another chapter to the story of the French Huguenots.

HERBERT TUTTLE.

BOOKS ABOUT BROWNING.*

To robust readers who find their account in learning Italian for the sake of Dante and German for the sake of Goethe, it seems a pity that there should be a public, apparently large, of English readers who know their own greatest poets only through the medium of "primers,"

*AN INTRODUCTION TO THE STUDY OF ROBERT BROWNING'S POETRY. By Hiram Corson, LL.D., Professor of Rhetoric and English Literature in the Cornell University. Boston: D. C. Heath & Co.

SELECT POEMS OF ROBERT BROWNING. Edited, with Notes, by William J. Rolfe, A.M., and Heloise E. Hersey. New York: Harper & Brothers.

BROWNING'S WOMEN. By Mary E. Burt. With an Introduction by Rev. Edward Everett Hale, D.D., LL.D. Chicago: Charles H. Kerr & Co.

SORDELLO'S STORY RETOLD IN PROSE. By Annie Wall. Boston and New York: Houghton, Mifflin & Co.

paraphrases, select extracts, biographies, and the numberless other rehashes that give employment to the literary caterers of the day. May the advocates of the ancient classical education be justified in finding here a sign of the insufficiency of the new education to train up a masculine race of intellects? And can there be some ulterior significance in the fact that it was a eunuch who complained to Philip of want of guidance in his reading? The volumes before us (except Mr. Rolfe's, which is purely educational) find their reason for existence in the fact, or the assumption, that Browning is a kind of foreign poet whose works must be interpreted, translated, annotated, and in every way levelled to the visual angle of those whose education has included no initiation into the dialect in which he writes. If it be true that the strong meat of Browning's thought is a cause of offence, we must not begrudge weaker stomachs their Browning pap, and we must see to it that what they get is the pure unadulterated milk of the word.

Of the four books, Professor Corson's is the largest and the one to which it is natural to look with the greatest degree of hope. The work consists of an introduction and thirty-three of Browning's poems which are provided with notes and arguments. It is prepared, say the publishers, to meet the wants of clubs, private students, and advanced classes in literature. However well adapted to the use of teachers, it should be said at once that this is distinctly *not* a book for ordinary college students. The arguments to the poems are made with rare judgment, and furnish much material of interest to the reader who has previously grappled with the poems and made them yield up the peculiar treasures they possess for him. Many mature readers have hitherto been repelled from Browning by real difficulties such as obstruct the way to the inner sanctuary of every great poet's thought,—difficulties that exist in Browning as they exist in *Æschylus*, in *Dante*, and in *Shakespeare*, simply because, like these, Browning is a deep and pregnant thinker. Such readers may well be glad of some sort of a path up the rude steep the poet has climbed and whither he beckons all who can to follow him. Professor Corson gives us an explanation of what he deems the most important features of Browning's philosophy of life, and attempts to lure us on by a body of not over-difficult selections to the higher rewards of independent study. The portions of the book likely to be the most useful are the poems with the notes and arguments, together with the chapters headed, respectively, "Browning's Obscurity" and "Browning's Verse."

The principal chapter of the "Introduction" bears the somewhat formidable title: "The Idea of Personality and of Art as an

intermediate agency of Personality, as embodied in Browning's Poetry." Sympathetic and thoughtful as it is, it will probably be to the uninitiated harder reading than Browning himself. Originally intended to be read before the Browning Society, it is obviously addressed to adepts in Browning study, and is therefore somewhat out of place in a volume intended for novices. Probably, however, the latter will require no invitation to prompt them to a little judicious skipping. The first chapter, entitled "The Spiritual Ebb and Flow exhibited in English Poetry from Chaucer to Tennyson and Browning," is by no means essential to the plan of the book. It reads a little like the effusion of some professor of metaphysical theology who had been looking up the history of English literature with a view to the illustration of a pet theory. Its main thesis seems to be that the poetic faculty is identical with spirituality, with the corollary "that the relative merit and importance of different periods of a literature should be determined by the relative degrees of spirituality which these different periods exhibit." The essayist's want of sure critical discrimination is displayed when he goes on to apply his principle to particular cases. "Chaucer," he avers, "exhibits, in a high degree, this life of the spirit, and it is the secret of the charm which his poetry possesses for us after a lapse of five hundred years." Again: "The renewed spiritual life which set in so strongly with Spenser, reached its springtide in Shakespeare." With Milton this spiritual tide begins to go out again, reaching its "very lowest ebb" during the time of Charles the Second. Now the objection to Professor Corson's peculiar use of the term "spiritual," no matter how carefully he defines it, is that it leads to confusion of thought. Surely no one not having an essay to write or an address to deliver would think of ranking Chaucer and Shakespeare among the most *spiritual* of our poets. Surely spirituality, in its proper sense, is the very element they lack. Think of calling Marlowe, say in his "Edward the Second," a great spiritual poet, and that, too, in the same sense in which Browning's "Sordello" is spiritual! And yet this is what Professor Corson must do—and really does do, by implication,—or relinquish his use of the term. With the relinquishment of this word and the substitution of the word "poetical," however, the bottom falls out of the whole essay, for no one is much advanced by the information that Chaucer is more poetical than Gower, and Shakespeare than Dr. Johnson.

This radical superficiality apart, the essay still remains worth reading, if only for the promotion of wholesome dissent, and it will be found to contain some good old thoughts

stated with admirable freshness. For example: "There was a time in the history of the Jews in which, it is recorded, 'there was no open vision.' It can be said, emphatically, that in the time of Charles II. there was no open vision." And elsewhere: "There are periods which are characterized by a 'blindness of heart,' an inactive, quiescent condition of the spirit, by which the intellect is more or less divorced from the essential, the eternal, and it directs itself to the shows of things." Such are the periods of spiritual ebb. Once more, contrasting Tennyson's faith with that of his more masculine rival, Professor Corson gives us the following excellent distinction: "But it is, after all, not the vital faith which Browning's poetry exhibits, a faith *proceeding directly from the spiritual man*. It is rather the faith expressed by Browning's Bishop Blougram:

'With me faith means perpetual unbelief
Kept quiet like the snake 'neath Michael's foot,
Who stands firm just because he feels it writhe.'

After all, it seems doubtful whether the expository portions of this book are likely to gain for Browning any real students. Those possessed of the requisite mental vigor will find metal more attractive in the poet himself, and will prefer to do their own mining and smelting. Others will lay down Professor Corson's book with headache and brain-ache, and will need no physician's mandate to prevent them from provoking their indisposition in that way again.

With respect to the little volume of "Select Poems of Robert Browning" which Mr. Rolfe, assisted by Miss Hersey, now adds to his admirable series of "English Classics," there is more ground for a reasonable hope. Certainly the critical portion, which includes within a score of pages some of the best things said of the poet's genius by Lowell, Ruskin, Furnivall, Dowden, Swinburne, John Morley, and others, is of far greater value, either intrinsically or educationally, than the labored studies of Professor Corson. These critical selections are skilfully made to bring out in strong relief all the salient features of Browning's art. Thus, Grant White treats of his originality, John Morley of his manly robustness, Lowell of his dramatic art, Dowden of the exhilarating aspiration and boundless hope which pervade him, Milsand of his power of subordinating a subtle philosophical faculty to a triumphant imagination, Swinburne of the obscurity with which the purblind charge him. The selections, twenty in number, are on the whole more readily comprehensible than Professor Corson's, and are therefore better adapted to the purpose of such a book. In the two books only four of the selections are identical: "My Star," "Prospice," "The Bishop Orders his Tomb at St. Praxed's"

Church," and "Rabbi Ben Ezra." It is to be noted in favor of Mr. Rolfe's selection that he includes the poet's address to Mrs. Browning "One Word More," and that incomparable masterpiece "Childe Roland to the Dark Tower Came." Professor Corson's longest selection is "The Flight of the Duchess," which is more than offset by "Pippa Passes" in Rolfe. To complete the contrast, Mr. Rolfe leaves the reader to construct the arguments of the poems for himself, and, by massing his explanations at the end of the book, keeps them from annoying those who have no use for them.

It was an excellent thought in Miss Burt to group in a series of studies all the poet's delineations of feminine character, and the result is not without value as a census of the fair population of this new territory of the ideal kingdom. This little volume is evidently the fruit of loving devotion, and is not lacking in the insight the brain owes to the heart. The stories of the various characters are simply and pleasantly related, and the style is good. Occasionally a jarring note is produced by the intrusion of some bit of personal or provincial morality. Thus of "James Lee's Wife": "The only fault we can find in her character is that she clings to the faithless husband and cannot at once resign herself to the loss of the love which had sought hers." Again, of the woman of the Inn Album: "Many Browning students make it a point in her favor that, on finding herself betrayed, she did not seek out the young man and avail herself of his love and fortune, while involving him in her own entanglement." Quite apart from the consideration that without the characteristics referred to in these two passages, the heroines and even the poems would have been inconceivable, the introduction of reflections so out of keeping with the vigorous tone of Browning is a literary mistake. It is, however, not so frequently made as to impair the general attractiveness of a book which seems well adapted to allure the women who read it to a first-hand study of its sources.

"The Story of Sordello" retold in prose by Annie Wall is the handsomest of the books before us. The excellent handiwork of printer and publisher does not, however, surpass the beauty of the contents. The tangled skein of Browning's verse is here unbraided and laid straight in smooth and lithesome prose, while the profundity of his thought is by no means wholly sacrificed. There is a useful historical introduction and a study of the character of Sordello. As beauty is its own excuse for being, no exception need be taken to this charming book; indeed, one reviewer has gone the length of admitting that he had rather read this than the original.

But let us not prefer the comfortable fire-side of the inn to the far-twinkling light of home. Such books, however taking, are but means to an end,—that end, the comprehension of the great poet who has succeeded in giving imaginative interpretation to a wider range of thought than any other in modern times save Goethe, and who, in deep, sure insight into the human soul, is equalled—one dare not say surpassed—by Shakespeare alone. His "Pauline" was published some fifty-four years ago, and yet is his poetic eye undimmed and his spirit's strength unabated. Professor Corson gives us a long list, although but a partial one, of books and articles upon Browning, and all signs indicate that his splendid star is still at its dawning. Wholesomest, manliest, happiest of poets! May his light (say not his shadow, for he casts none) never grow less.

MELVILLE B. ANDERSON.

A NEW HISTORY OF THE FRENCH REVOLUTION.*

Mr. Stephens justifies himself in writing a new history of the French Revolution from the fact that a vast amount of literature relating to the Revolution has grown up in France during the last few years, and valuable historical material has recently become accessible, which will enable the historian to present a clearer and more satisfactory account of this period than has yet appeared. He proposes to embody the results of his study in three volumes covering the period from the summoning of the States-General to the downfall of the Directory, of which series the first volume, giving the events of the first two years of the Revolution, has just appeared.

In his American preface Mr. Stephens is careful to tell us that "my efforts have been received with the kindest, most flattering, and most unanimous approval by the English reviewers," to which he adds the hope "that American reviewers will find it in their power to do likewise." In this preface, as throughout the volume, the influence of the American Constitution upon the ideas of the Revolution is undervalued, though he notes that the French people had such unbounded admiration for the founders of the American Republic that "the Constituent Assembly decreed three days of public mourning for Benjamin Franklin when he died at Auteuil in April 1790." That Franklin did not die at Auteuil is well known to those familiar with his biography, but it is due Mr. Stephens to say that this is an exceptional instance to the usual accuracy of his book. The original preface is

*THE FRENCH REVOLUTION. By H. Morse Stephens. New York: Charles Scribner's Sons.

not one of the least valuable features of the work, containing as it does a brief critical bibliography of the histories and historical material relating to the Revolution, which bibliography is of advantage to one who would make a thorough study of this period.

Mr. Stephens's history is an able digest of this vast collection of material, and his painstaking efforts are to be commended. His greatest fault is that not enough care has been taken to distinguish between the importance of persons and events of greater and those of lesser moment. It is not a good work with which to begin the study of the Revolution. It lacks the succinct and clear treatment of Mignet, so necessary for a proper comprehension by the student; but as a reference book for teachers it is admirable and in many respects unequalled.

The French Revolution is not only interesting to students of history as such, but also to students of politics, for during that eventful period expression was given to nearly every known form of socialism and democracy. Blanc's socialistic views and Thiers's political bias mar their works; while one of the chief merits of Mr. Stephens's history, judging from this first volume, is that it is remarkably free from such faults. His accounts of the theories advanced and reforms attempted are generally clear and unbiased. A large portion of this volume is devoted to biographical sketches of the leading spirits of this period of the Revolution, which, though the conclusions as to their motives are not always just, are of much value. Like Carlyle, he does not hesitate to express his contempt for Lafayette, whom he characterizes as vain, ambitious, unprincipled, and without the essentials of either a general or statesman. Mirabeau is ranked as the greatest statesman of his age and the greatest financier of the Revolution. The discussion of the Church in France and the influence of Diderot, Voltaire, and Rousseau; the account of the relations between Mirabeau and the Court drawn chiefly from the correspondence of Mirabeau with La Marck, first published in 1851; and the statement of the financial difficulty, its origin, growth, and results, are worthy of special notice. The spread of revolutionary principles throughout France, the provinces, and the colonies; the moral, social, and financial condition of the people; the character of the journalism of the time; the influence of the clubs and *cercles*, and the work of the Assembly, are treated at length. Throughout the work constant references are made to original sources. While no fine writing has been attempted, yet the treatment of the subject is both interesting and pleasing, and Mr. Stephens's history will doubtless be classed as a standard authority on the French Revolution. The forthcoming volumes will be awaited with interest.

C. L. SMITH.

MEXICO, ANCIENT AND MODERN.*

Of the history and present condition of our neighboring republic of Mexico, Americans know less, probably, than of any other civilized state. Its history, unlike that of the nations of the Old World, is very little or not at all associated with that of other nations, except Spain. Its frequent and seldom bloodless revolutions, and its bandit-infested highways, have led all travellers, except the more adventurous, to shun it. "The noblest prospect which a Scotchman ever sees," said Samuel Johnson, "is the high road that leads him to England." The high roads leading to Mexico have not afforded, until quite recently, any noble or attractive prospect. As, however, revolutions are going out of fashion in this oft revolutionized country, and as railroad lines are now constructed so that the traveller has easy, safe, and quick access to almost every place of interest in the republic, the high roads to Mexico now offer attractions to American or Scotchman or Englishman than which few are more inviting. And these roads are beginning to be thronged. Tourists in increasing numbers from year to year are traversing in every part this country which, for antiquity, is the Egypt or the Palestine of the New World; which almost equals them in the extent, variety, and interesting character of its ruins, and far surpasses them in the grandeur and magnificence of its scenery, and in the tropical variety and abundance of its natural productions.

A fact which is a sign of quickened interest in Mexico, and which will still further stimulate that interest, is the appearance, almost simultaneously, of three important and valuable volumes relating to that country. The first of these is the only compact, trustworthy and popular history of the ancient Aztecs which is accessible to English readers. Prescott's account of this people in the introduction to his work on "The Conquest of Mexico" is full as a sketch, but not complete as a history. It is only what it claims to be, an introduction to the history of the Conquest. Mr. Hubert Howe Bancroft's Mexico is elaborate and exhaustive, but his account of the history, religion, manners and customs of the Aztecs is distributed through several volumes of his *magna opera*, "The Native Races of the Pacific States" and "The History of the

* THE AZTECS; THEIR HISTORY, MANNERS, AND CUSTOMS. From the French of Lucien Biart. Authorized translation by J. L. Garner. Chicago: A. C. McClurg & Company.

MEXICO OF TO-DAY. By Solomon Bulkley Griffin. Illustrated. New York: Harper & Brothers.

A STUDY OF MEXICO. By David A. Wells, LL.D., D.C.L., Membre Correspondant de l'Institut de France; Correspondente della Reale Accademia de' Lincei, Italia; Honorary Member of the Statistical Society of London, etc. Reprinted, with Additions, from the Popular Science Monthly. New York: D. Appleton & Company.

Pacific States." Upon the preparation of these volumes Mr. Bancroft has bestowed immense labor and patient and thorough research. But his works are voluminous and expensive; they embrace vastly more than a history of the Aztecs, and hence they do not answer the purpose of a manual or standard work distinctively upon this subject. There was no such work in English previous to the appearance of the volume now under notice. Mr. Garner has, therefore, done a substantial service to the reading public by translating into excellent English this work from the French. M. Biart, its author, is a distinguished scholar and scientist. A residence of twenty-five years in Mexico, and a thorough study, during this time, of all accessible works relating to the Aztec race and civilization, gave him an admirable preparation for the task which he has well performed. His work is not padded with cumbersome and unimportant details, nor is it condensed to the extent of omitting any fact essential to an adequate and correct view of the character and the civilization of this ancient people. The growth of the Aztec empire from its humble beginning until its boundaries were extended so as to become nearly coterminous with those of the present republic, is rapidly sketched. Through the patience, courage, energy and ability of the Aztec kings, a large number of independent tribes, though of kindred race, were conquered and consolidated into one vast prosperous and powerful empire. To this historical sketch, which ends with a very brief account of the overthrow of the empire by the Spaniards, the first five chapters of M. Biart's work are devoted. In the remaining twelve chapters we have a description of the Aztec cosmogony, of their idols and idol worship, of their human sacrifices, their social and domestic customs, their methods of education, their laws and judicial tribunals, their military institutions, their agriculture, trades, arts, language, literature, and hieroglyphic paintings. This part of the work is exceedingly interesting and instructive. It presents the picture of a civilization which Cortes found there, and which in many respects must be adjudged to be higher and better than that which he introduced in its place. If the Spaniard had come in the power as he did in the name of the religion he professed, his conquest, bringing to an end, as it did, the barbarous rites of a cruel idolatrous worship, would have been the emancipation of the Aztecs. Instead of this, it was a new enslavement to other and almost equally debasing superstitions. Humboldt fairly expressed the change which was wrought, when he wrote: "Dogma has not succeeded to dogma, but ceremony to ceremony. The natives know nothing of religion but the external forms of worship." To this day this is largely true.

The late Lord Beaconsfield was once asked if there was any difference of meaning in the words *mischance* and *misfortune*. After a moment's reflection, the Liberal-hating Tory replied, "I think there is, but I can better illustrate than define it. For instance, if Mr. Gladstone should fall into the Thames, it would be a mischance; but if anyone should pull him out, it would be a misfortune." It was both a mischance and a misfortune that Cortes conquered Mexico. It was a mischance, for he could never have done it except as he succeeded in winning a vast allied force to reinforce his little insignificant army. It was a misfortune, for it overthrew a great empire, and erected upon its ruins the brutal and bloody tyranny of an alien power, which was perpetuated for three hundred years. The greatness and the splendor of the empire that was overthrown are vividly portrayed in the pages of M. Biart. He has given us a history which, while adapted to the general reader, appeals also to the scholar and the archaeologist, since it is endowed with all the graces of modern scholarship and illustrated by the philosophical spirit of our age. The publishers have given to the English translation a beautiful dress, which in paper, type, and binding, leaves nothing to be desired. The volume has a good index, and only lacks—a very serious deficiency—a good historical map.

There is no good reason why modern Mexico should not be on a level in intelligence, in wealth, and in all the arts and ministries of civilized life, with the United States, except that which is found in the fact that for three hundred years she was subjected to the bigoted and blighting rule of Spain. The two republics, lying side by side—the poorer and less civilized being much older as a nation than the stronger and more prosperous—illustrate the different results of uniform good government and long continued misgovernment. The remarkable contrast between the condition of the Mexican people to-day and the condition of the people of this country will be strikingly manifest to all who read Mr. Griffin's "Mexico of To-Day" or Mr. Wells's "Study of Mexico." Mr. Griffin's work is a reproduction of a series of letters which first appeared in the paper of which he is the editor—the Springfield (Mass.) "Republican." Having travelled through the country, it is evident that he improved his opportunities by carefully studying the industrial, social, political, commercial, educational and moral conditions of the people. He has given the results of his observations in a very readable volume. Into his generally sober narrative he weaves many historical facts, interesting incidents of travel, and bits of clever description of natural scenery. But it was no part of his purpose to write a book of travel. His aim was rather, as he says, "to

exhibit the country, the climate, the people, their politics, their life, and their national outlook, exactly as they all united to impress an unprejudiced observer from the United States." Much of the information which Mr. Griffin communicates he did not need to go to Mexico to acquire, and probably did not there acquire, but obtained from cyclopædias and the works of others relating to the country. He is not, however, a mere compiler, or "gatherer of other men's stuff," but an independent observer, a careful and critical student of the problems of society and government, and of the conditions which surround business, as he saw them in the course of his travels. Of the politics of Mexico, of taxation and mining interests, of journalism and diplomacy, and of the influence of young men in politics, Mr. Griffin writes with an intelligence and with a fulness of information which would hardly be attainable except by a personal visit to the country and a study of the institutions and life of the people on the ground. Mr. Griffin is hopeful of the future of Mexico. He does not, however, anticipate that the country will soon take its place among the rich and powerful and progressive nations of the earth. The people are slow to adopt new customs, and to learn how to handle improved implements and machinery which in our country are made to do so much of the work that needs to be done. The tenacity with which they cling to old habits may be seen in the fact that when an American plough is introduced the peon using it thinks it unfit for service until he has cut off one of its handles, thus making it as much like his old wooden stick as possible. Education must become more general, and the land, which is now owned by less than ten thousand of the ten million inhabitants, must be divided among the people into small holdings, before Mexico can enter upon a career of any considerable progress. Mr. Griffin assigns to American Protestant missions an important part to play in the development of the country through the education and elevation of the people. The least satisfactory part of his book is that wherein he discusses the share which our country should have in Mexico's future. This is weak and inconclusive; for while he favors commercial reciprocity between the United States and Mexico, he does not give any of the strong reasons for the measure by which he could and should have fortified his position.

Mr. Wells, in "A Study of Mexico," traverses much the same ground as that pursued by Mr. Griffin. His book is interesting as showing how differently two thoughtful and observing travellers will view the same objects. In respect of many things, each writer confirms the conclusions of the other, and where they do not traverse the same ground they supple-

ment each other. The most interesting chapters in Mr. Wells's volume are those in which he describes the Spanish colonial policy in Mexico, and the American war of invasion and spoliation; the government and social forces of the country; manufactures in Mexico, taxation, the federal budget, and the present and prospective political relations of the United States and Mexico. He makes a strong and earnest plea for commercial reciprocity, and forcibly presents and urges the claims of Mexico on the kindly sympathies of this country. The international lines of railroad which bind the two countries together seem to require the removal of trade restrictions, and the ratification of the long pending reciprocity treaty, which, if it were enacted, would not, as Mr. Wells says, make commercial intercourse between the two nations necessary, but only free. Such a treaty would probably do much to stimulate enterprise and increase wealth in Mexico, while we ourselves would also be gainers by it. Many signs indicate that Mexico has already entered upon a new era of prosperity and growth, which, though they may not be rapid, will be steady and sure. Among these signs are a liberal and stable government; awakened interest in education; immigration; the rapid construction of railroads; growing revolt at the corruptions of the dominant church, with consequent weakening of ecclesiastical tyranny; and improved methods and implements of manufacture and of husbandry.

No other three books can be named which so well describe the Mexico of the Aztecs and the Mexico of to-day, as the three which have here been noticed. Those who are contemplating a journey to that most interesting country would do well to read these volumes beforehand, that they may be well furnished for their travels.

GEORGE C. NOYES.

BRIEFS ON NEW BOOKS.

"THE Republic of New Haven [Conn.]; a History of Municipal Evolution," by Charles H. Levermore, Ph.D., is an extra volume in the admirable series of the "Johns Hopkins University Studies in Historical and Political Science." Great credit is due Prof. Herbert B. Adams, who is the editor of the series, for the inspiration and judicious direction he has given the young men of that University in their historical and political studies. He has turned their attention almost exclusively to the study of American subjects, and to investigation from original sources. It is a remarkable fact that such a series of historical papers as the "Johns Hopkins University Studies" should have been written by young men; for they show a thoroughness of research, a familiarity with original documents, and historical insight, which are rarely found in the veteran writers of our American annals. They form almost a new school of historical writing, whose

tendency and methods cannot be too highly commended. The volume before us furnishes a good illustration of this statement. Many books have been written about New Haven, Conn., but no book will give the reader so good an idea of what New Haven was during two centuries and a half as this. Its real purpose, however, is something more than a simple narrative of events; it is designed to be a constitutional history of a New England township and of the evolution which went on from one form of society and local government to another. For the first two or three years the colony seemed to have no laws, except the "laws of God," and no local government except the paternal advice of John Davenport, the minister, and Theophilus Eaton, a layman, who claimed no privileges and ruled by the law of love. Then came the town-meeting, where freemen had an equal vote, and the freemen were the church-members. Davenport disavowed any intention to form a union of church and state, and insisted that they should have different officers, rules, and jurisdiction. He claimed that church-members were not made freemen because they were church-members, but because, standing in that relation, they were presumed to be trustworthy. The church was organized by choosing twelve persons who should select seven of their own number, called pillars, to be the nucleus of the new church; and these admitted other members on examination. By common consent, Mr. Eaton was made Governor, with four deputies to assist him. Such other officers were appointed as were necessary, and a new state began its career. Massachusetts was organized under a royal charter, and Rhode Island under a patent from the Long Parliament; but New Haven purely by compact, or social contract, its people agreeing "to associate and conjoin ourselves to be one public state or commonwealth." The freemen of New Haven signed their names to their voluntary compact, and required "all planters hereafter received should testify the same by subscribing their names." A government based on a citizenship composed wholly of church-members soon brought trouble, as Mr. Davenport's method of protecting the state was by guarding the portals of the church. Cotton Mather, commenting on this fact, said: "Mr. Davenport used the golden snuffers of the sanctuary overmuch." How the state modified and liberalized its laws, what the manners and customs of the people were at different periods, what offshoots were made from the original colony, and how the state developed from one form of local government to another, are the topics which are very ably treated in the work.

THE fourth number of the Publications of the American Economic Association is devoted to a very full account of "Coöperation in a Western City," by Dr. Albert Shaw. The Western city is Minneapolis, Minn. Something like a dozen coöperative movements are described, the most important being that of the coopers, of whom there are nearly eight hundred in that city. The coöperative movement among these handicraftsmen was begun in 1868, and has progressed from small beginnings until now a majority of the coopers are employed in coöperative shops, and the system is no longer an experiment. The movement is, as Dr. Shaw points out, the most important illustration of successful industrial coöperation which this country has furnished; and hence its history is of very great value in a study

of practical economics. Scarcely less important is the sketch of "Coöperative Profit-sharing in the Pillsbury Mills." These mills—the largest flour-mills in the world—whose business is so enormous as to require something like two millions of flour-barrels annually (mainly produced at the coöperative shops), began, four or five years ago, a voluntary experiment in profit-sharing among their employees; the amount divided being determined by the success of the year's business. At the end of the first year under this proposal, the workmen admitted to it were surprised and delighted at receiving checks for sums averaging about \$400. This was, of course, in addition to their regular wages. The next year a still larger number of workmen were admitted to the arrangement, and the distribution was again liberal, the ratio of profits to wages being about as one dollar to three. The experiment has proved so satisfactory that it is the intention of the proprietors to make the system permanent. The results have shown a marked improvement in the efficiency of the workmen, and in their moral, mental, and physical condition. Lest some of our hyper-sensitive "orthodox" economists—those by whom political economy is held in repute chiefly as a form of intellectual exercise—should at this point suspect some insidious motive of philanthropy in this experiment, we hasten to relieve their anxiety by adding that the proprietors disclaim any charitable purpose, and are quite satisfied to find that the profit-sharing system pays, judged from the standpoint of their own business interests. This fact is, of course, practically the most important one that Dr. Shaw has to offer. "Few employers," he says, "are in a position to do business on any system that handicaps them in the fierce struggle of competition. Milling for the markets of the world is a business in which competition is keen and margins are very close. It is worth while to have the testimony of the most successful merchant millers of this or any country that coöperative profit-sharing is a satisfactory and advantageous system." We commend Dr. Shaw's pamphlet to all students of labor questions, as one of uncommon interest and timeliness. It is based upon an exhaustive personal study of the various matters treated, and is written with that clearness and vigor which characterize the author's style.

OUR knowledge of the kingdom of the Shah has been exceedingly limited hitherto, and dependent principally upon the reports of the occasional tourists who, from necessity or an inordinate curiosity, have incurred the dangers and discomforts of travel in a distant and semi-civilized Asiatic province. The opinion of the government and the people derived from such sources has been extremely unfavorable. The government has been depicted in the odious light of an oriental despotism; its subjects have been endowed with the debased traits which characterize the victims of a prolonged and unrestricted tyranny; and the country has been described as rich in varied natural resources, but undeveloped, barbarous, and almost wholly destitute of conveniences and facilities for commerce and travel. Mr. S. G. W. Benjamin, the first American minister to the court of the Shah, has quite another story to tell in his work on "Persia and the Persians" (Ticknor & Co.) His residence at Teheran from 1883 to 1885, and his relations with official circles as the representative of the United

States, gave him peculiar opportunities for observing the better side of the country and the people. Mr. Benjamin was welcomed very cordially into the dominions of the Shah, and treated with unusual favor during his stay by the monarch and his ministers. His attention was occupied by the most agreeable matters, as appears from his narrative, those which might present an ugly aspect being passed over with slight or excusing comment. He has, for example, no severer censure for an atrocious act of slaughter ordered by the oldest son of the Shah, the governor of Ispahan, than that "he acted in bad taste in selecting such a method for venting his spite. It is always 'bad form,' to say the least, for the strong to exercise too much overt force in dealing with the weak." The term "bad form" applied to the heinous crime described by Mr. Benjamin excites unmitigated disgust. His further attempts to palliate this and other flagrant deeds of the Persian rulers related in the chapter on "Nasr-ed-deen Shah and the Royal Family" weaken the confidence of the reader in his judgment and good sense. The chapter on the arts of Persia is specially valuable, conveying as it does a new and surprising conception of the strong aesthetic sense, the patient industry and the dextrous manipulation exhibited by the people in their architecture, painting, decorative arts, etc. The account of the "Passion-Play of Persia" is very interesting, as is also the record of the products and trade of the country, its laws and political situation. Mr. Benjamin is decidedly inimical to the policy of the Czar. He acknowledges frankly that Russia has the same right of conquest in Asia which England has enjoyed, but he condemns the methods by which she accomplishes her inexorable purposes. The prejudices arising from his exceptional experience in Persia are visible here as in other portions of his narrative. Despite the one-sidedness of his views, however, Mr. Benjamin has much that is novel and instructive to relate of this new and nearly unknown land. His volume is published in holiday form, with an ornate cover and beautiful engravings. A portrait of the author faces the title-page.

SOME of the wonderful and beautiful contrivances by which plants attain the conditions necessary to their existence and to the perpetuation of their species, are described by Sir John Lubbock in a little volume in Macmillan's "Nature Series" entitled "Flowers, Fruits, and Leaves." The first two chapters are devoted to a consideration of the varied morphology of flowers and the reasons for the curious diversity which exists in the form and color and action of these central organs in different plants. The next two chapters evolve matter of almost equal interest in treating of the manifold structure of seeds, and the strange devices by which they are scattered abroad and the chances furthered of their finding a favorable spot to strike root, grow, and bear seed in their turn. Two chapters more are occupied with a study of the shape and arrangement of leaves, with a view to discovering the cause of their endless variety of outline and disposition. An idea is prevalent of the patient investigation by which men of science like Sir John Lubbock increase our knowledge of the physical world; but few distinctly understand the extent to which these labors are protracted. In one instance, Sir John states casually that in order to test a ques-

tion regarding the relation of insects to flowers in effecting cross-fertilization, he watched the work of a bee and a wasp from a few minutes after four o'clock in the morning until 7:46 in the evening. During these sixteen hours the wasp toiled without a moment's respite, making 116 visits to a deposit of honey and bearing back to its nest each time all it could carry. The bee began the day later and ended it sooner than the wasp, and yet fully justified its claim to the attribute of industry. The results of this single observation, as carefully noted by Sir John, were worth their cost to him; but how large a portion of his days must be given to such unremitting study in order to accumulate the new and important facts he from time to time contributes to the life-history of different animals and plants. In his study of seeds, Sir John has arrived at the conviction that primitive man had a keener faculty for discerning colors than is usually ascribed to him by scientific authorities. If the bird and the quadruped distinguish the bright tints of ripe fruits amid the foliage surrounding them, why should it not be inferred, he remarks, that man in his most savage state was endowed with a similar capacity? In seeking an explanation for the almost infinite forms of leaves, Sir John suggests that primarily palmate leaves may have been heart-shaped, and, by adaptation to changing circumstances, have developed their present type. This and other original propositions advanced by the author in the pages of his small but pithy treatise start fruitful lines of inquiry. Nothing he says in this popular work is beyond the comprehension of the unscientific reader, and even children would be entertained by the curious information it imparts.

THE "International Education Series" (Appleton), of which Dr. William T. Harris is the editor in something more than the ordinary sense, includes the work of Rosenkranz upon "The Philosophy of Education" as the third of its issues. The translation, which is the work of Anna C. Brackett, appeared originally in the "Journal of Speculative Philosophy," and was afterwards reprinted in a small edition and as a separate volume. It has now been revised by the editor, and furnished with an elaborate analysis and commentary. We cannot regard the work as of any great value, for the simple reason that it is developed upon the lines of a philosophical system which was always pernicious and which is now practically obsolete. It is as Hegelian as might be expected from the fact that its author and its editor have been the leading exponents of the philosophy of Hegel in their respective countries; and this is equivalent to saying that it is in the highest degree artificial, that it does not reckon with the achieved results of the real intellectual movement of the century, and that it is written, both as to text and commentary, in that needlessly uncouth jargon which it is not the most trifling of the sins of Hegelianism to have imposed, at least in Germany, upon a large majority of the serious writers of an entire generation. "It may be safely claimed," says Dr. Harris, "that no obscurity remains except such as is due to the philosophic depth and generality of the treatment." Since the term "philosophic depth" is with Dr. Harris synonymous with what most clear-headed thinkers call Hegelian shallowness or intellectual charlatanism, this remark may be characterized as misleading in the extreme. There are very few people now

left in the world who mistake the Hegelian dialect for the language of philosophic thought; but this mistaken notion is with Dr. Harris the fundamental postulate. "Mind is in itself free; but, if it does not actualize this possibility, it is in no true sense free, either for itself or for another." "Without life, mind has no phenomenal reality; without cognition, no genuine—i. e., conscious—will; and without will, no self-confirmation of life and of cognition." How familiar this all is, and how meaningless, or, stripped of verbiage, how trivial in its meaning. And how skilfully we are led, by the old tricks of the master-juggler so well imitated by his disciple, to the theological conclusions which form so necessary a part of the philosophy of the "Philosophieprofessoren," and which are so singularly out of place in a modern work on education.

The gallery of "American Art" with text by S. R. Koehler, is one of the few *volumes-de-luxe* of the holiday season which have a solid and lasting value. Unlike most works of its class, the letter-press rivals the illustrations in importance, and invites as close and repeated study. Mr. Koehler writes of art in America with a seriousness, an understanding, and an appreciation, which give dignity to his subject and a high didactic character to his reflections. His remarks have a scope which includes not only the æsthetic side of his theme, but the philosophic and ethical sides also. He reviews the aims and accomplishments of American artists during the past decade, the beginning of which was marked by the notable exhibition of the National Academy in 1877. In the pictures then "hung on the line" there was an evidence of new life, of vigorous talent, of technical skill, of ambitious and diversified endeavor, which announced that the revival of art, started in Europe half a century before, had at last created an effective movement in our land. Premonitions of the awakening of our artists to new motives and methods had not been wanting in previous years. W. M. Hunt, as Mr. Koehler states, was the first to open the way, by his words and works, for the progress of modern painting. But with the return of the "Munich men," Walter Shirlaw, Mr. Frank Durenck, Mr. W. M. Chase, and others, the forward step was boldly taken. All the promise of that era has not been fulfilled; but the failure, Mr. Koehler truthfully says, is not to be referred to the artists themselves. It is the result of the attitude which the American public assumes toward American painters. It does not recognize their talent, it does not encourage them to do their best work. Their pictures which receive praise and prizes in the European *salons*, find few purchasers among their own countrymen. Disheartened, they are tempted to lower their aims, and, forced by necessity, devote themselves to "pot-boilers" mainly, or cultivate notoriety by developing mannerisms and eccentricities. Despite the lack of merited patronage at home, American art has made a striking advance in right directions, as the illustrations in Mr. Koehler's collection sufficiently demonstrate. These consist of etchings and engravings after paintings by twenty-five of our ablest artists, including Shirlaw, Chase, Blashfield, Bridgman, Murphy, Vedder, Moran, Thayer, Brown, Church, Gifford, Homer, Ulrich, etc. Each is represented by a single example skilfully reproduced on stone or copper. Mr. Koehler's discriminating and thoughtful comments on the several pictures furnish a series

of lessons in art criticism, pointing out distinctive traits and merits in every work and helping the observer to an intelligent and just estimate of its worth. The externals of the volume, which is a folio in size, do credit to its publishers (Cassell & Co.)

THE right of Susanna Wesley to be admitted into the "Famous Women Series" (Roberts) is more than dubious. She herself would scarcely have claimed it. It is only as the mother of John and Charles Wesley that interest attaches to her history. She was a remarkable woman, yet she did no work and filled no position which gave her fame in her day or has made her widely known to posterity. She was of gentle birth, but as the wife of a thriftless, testy, improvident, song-singing minister of the Established Church, she was condemned to a life of poverty, hardship, and obscurity. She was the twenty-fifth and youngest child of her father, and in twenty years after her marriage had borne her husband nineteen children. Her story during this period is easily divined, but the cheerfulness and courage with which she surmounted the trials of her lot form the wonderful part of it. We hear of no complaints; there is undiminished love for the husband who lacked skill and tact to provide comforts for herself and little ones; and there is a persistent heroic effort to supply to the latter the care and nurture of a father and mother in her own person. For many years she taught her children six hours a day with the regularity and method of the most rigidly disciplined school. At times during her husband's prolonged absences she held religious services in her house on Sunday, which were so largely attended as to provoke remonstrances from the incumbent of the parish, who saw his church emptied by the superior power of her pious ministrations. Mrs. Wesley's creed was of the stern cast which prevailed in her time, but it was a living faith, inspiring and sustaining her conduct and teachings. When her distinguished sons inaugurated the great schism in the Church of England which resulted in the foundation of a new sect, she joined them through sincere conviction. A number of her children died in infancy, and, despite her faithful care, one of her daughters went astray, and most of them made unhappy marriages. Mrs. Wesley lived to the age of seventy-three, active, loving and beloved to the last. Her biographer, Eliza Clarke, has done fairly well in the accomplishment of her task. There were no sensational events in the life of Mrs. Wesley which could be wrought into an exciting narrative. It is her strong, upright, resolute character which makes her story impressive and points it with a valuable moral. It is said that great men are indebted for their eminent endowments to their mothers. The statement is verified in the case of Susanna Wesley.

MR. CHARLES ELIOT NORTON's collection of "The Early Letters of Thomas Carlyle" (Macmillan) includes the earliest existing specimens of his correspondence, the period covered being 1814 to 1826. The letters were written to various members of Carlyle's family, and to his boyhood friends, James Johnstone, Robert Mitchell, and Thomas Murray. In all of them the writer discloses an open, honest, ambitious, manly, affectionate nature, set with a dogged resolve to do its work in the world boldly and bravely in the face of every obstacle. It is the noblest and the truest picture

heretofore given of the great man; for there is evidence that now for the first time we have his ungarbled utterances which declare indubitably the elements of his disposition and the character of his relations with those nearest and dearest to him. A few of his letters to Jane Welsh during the five years of their pre-marital acquaintance are given as illustrations of the feeling which they cherished for each other. These prove conclusively that from her earliest knowledge of him Miss Welsh honored the man who was to become her husband, that her esteem grew with her understanding of him, and that in every circumstance his attitude toward her commanded her respect and ultimately her unalterable regard. Mr. Norton shows, by passages from the still unpublished letters of Miss Welsh, all of which have passed under his eye, that her affection for Edward Irving was of a transient nature, the fancy of a young and inexperienced girl, who, when she came to know the needs of her own nature, gave to Thomas Carlyle the one love of her life. In the strongest terms she expresses over and over again her indebtedness for the elevating influence he constantly exerted over her; while his letters prove how he guided and taught her, how he pointed her to higher ideals, and broadened her vision and lifted her to a moral and intellectual plane she would have been long in attaining or have missed altogether without his assistance. This and much more we gain from these letters, which, by the impartial reading of Prof. Norton, tell their true story.

"THOUGHTS ON ART" is a superfluous title prefixed to "The Autobiography of Giovanni Duprè" (Roberts). An artist, in writing out his life, must inevitably speak often, and from the heart of his wisdom and experience, upon the subject to which he has devoted the best of himself. And in this memoir especially, interspersed though it be with reflections upon art uttered expressly for the benefit of young students, it is the man revealed in it that is most worthy of attention. Giovanni Duprè was one of the most eminent sculptors of the present century in Italy. He was born and reared in poverty. His father was a wood-carver with little talent and less faculty for procuring means for the support of his family, and the young Duprè began at the tender age of seven to work unceasingly in the studio to add to the mite which bought bread for his mother and her offspring. It was a life of toil and privation to which he was condemned, until, when well into manhood, his genius gained a just recognition. But Duprè never deplored his fate. However hard were his circumstances, he was patient, gentle, hopeful, and courageous. His was a remarkable case of a union of sweetness and strength. He had no education; that is, he never went to school, but in his youth he bought a few books with his scanty earnings, books such as an artistic nature is drawn to, and he studied and loved the beautiful everywhere. He was married young, to a woman untaught like himself, whom he never outgrew as he advanced in position and prosperity. His daughter Amalia inherited his gifts, and had earned honor as a sculptor before his death. An artist of celebrity attracts intelligence, refinement, and influence; and Duprè had the patronage and friendship of many of the most eminent personages in Europe. The anecdotes which he relates of one and another distinguished man and woman add a

valuable element to his autobiography, which was published in his later years and attained an immediate popularity. The translation, by E. Peruzzi, is introduced to American readers by W. W. Story, who speaks with sincere admiration of the work and the life of Duprè. The artist died in January 1882, at the age of sixty-five, beloved and mourned throughout Italy. Those who knew him revered his virtues, and all were proud of the elevation he gave to the art of his country. A portrait of the sculptor accompanies his autobiography.

THE posthumous papers of Edwin P. Whipple, which are bound together under the title "Recollections of Eminent Men" (Ticknor & Co.), need no recommendation to a reading people. Their quality is understood by all who have heard the name of the critic whose able yet unpretending work has from first to last been an honor to American letters. There are ten essays in this, his last collection, treating inviting subjects, such as Rufus Choate, Agassiz, Emerson, Motley, Sumner, George Ticknor, Matthew Arnold, and George Eliot. Mr. Whipple was a personal friend of the men named first in this list, all of whom were his fellow-citizens in Boston. Of them, as of the rest, he writes candidly and kindly. His comprehension of their talents and traits was broad, as his analysis of them was keen. He saw their beauties and their blemishes in purpose and expression, yet ever dwelt with more pleasure and emphasis upon the merits he might praise than upon the faults he must censure. In each case he throws light by his reminiscences and reflections upon the inner motives and feelings, showing how the word or deed was the outcome of a peculiarity of constitution or of circumstance, and was thus, we are led to infer, in some degree a part of the fate which every man brings with him into this world and can by no means wholly overcome. The care with which Mr. Whipple prepared himself for the high office of critic is indicated by his casual statement, in the review of "George Eliot's Private Life," that he had read her life and letters published by Mr. Cross three or four times. It was no hasty judgment which he passed upon authors and books. It was deliberately founded upon a basis of sincere and penetrating research and ample meditation. The gifts that endowed him as a critic are feelingly set forth in the preface to the "Recollections," which consists of an extract from the sermon preached by Dr. Bartol at the public funeral of Mr. Whipple in June last. This testimonial of a friend, with a portrait of the author facing the title page, make up what is wanting in our minds to a complete picture of one of the most esteemed contributors to our literature.

THE third volume of the biographical series of "Actors and Actresses," edited by Brander Matthews and Laurence Hutton, attains distinction through the contribution to its contents by Edwin Booth. The sketches of Edmund Kean and Junius Brutus Booth are by this renowned player, and are such finished productions that one is forced to regret he does not oftener make use of the pen. The refined qualities which distinguish Mr. Booth's acting mark these specimens of his writing. They are brief compositions, but permeated with a noble personality. His criticism of Kean, the professional rival and enemy of his father, is delicate, just, and

generous. Of that father he speaks with a tender veneration. He gives few specific details of his early and close association with the elder Booth, but we read between the lines the whole history of his boyhood and its shaping influence on his after-life. There are thirteen portraits in the volume, besides those furnished by Mr. Booth. It is something of a surprise to find among them that of John Howard Payne, whose youthful triumphs on the stage are forgotten in the fame gained by the world-beloved ballad of "Home, Sweet Home." The elder Wallack, Hackett, Matthew, Burton, John Brougham, Frances Ann Kemble, and Clara Fisher, are the best known names remaining in the list commemorated in this latest number of Cassell's theatrical biographies.

"OUR Arctic Province" (Scribner) is the name given to an exhaustive treatise on Alaska, written by Henry W. Elliott, an associate and collaborator of the Smithsonian Institution. The name and profession of the author certify to the thorough and trustworthy character of his work. It is done with the method and completeness which distinguish the labors of a trained scientist, but with an omission of all dry details and technicalities which would unfit it for the enjoyment of the unlearned reader. Mr. Elliott has spent a number of years in the province he describes, investigating its natural resources for the benefit of the institution with which he is connected. His life-studies of the fur seal on the Pribylof Islands were of particular importance, being the most complete and conclusive ever made. The chapters, occupying a considerable portion of his book, in which he gives the results of his observations of this remarkable animal in its favorite breeding-places, are the most fascinating of the whole. But there is not a dull page in the volume, which, though bulky, is none too large for the history of a domain enclosing one-sixth of the territory of the United States, and presenting wonderful and varied physical features and forms of animal life.

The excellent series recounting "The Story of the Nations" (Putnam) according to a plan adapted to the needs of young readers, is extended by two numbers appearing almost simultaneously, and rehearsing in consecutive order the strange and momentous events attending the rise and spread of Islamism in the East, and its protracted domination in the peninsula at the western extremity of the Mediterranean. In the first volume, devoted to "The Saracens," the history of this picturesque people prior to the era of the crusades is unfolded by Arthur Gilman, an author already known to the readers of these books by his "Story of the Romans." The career of Mahomet, than whom there is not a more interesting figure in the group of great men looming up in the past, occupies necessarily a large space in the annals of the race to whom he gave a new religion destined to become one of the most extensive in its sway over mankind. The companion volume, by Stanley Lane-Poole, presents the leading facts in the life of the Moors in Spain. Both works are careful compends, fitting in style and scope the purpose of the series.

"Two Pilgrims' Progress," by Joseph and Elizabeth Robins Pennell, published by Roberts Brothers, is an account of an ideal excursion such as mortals

seldom have the privilege of enjoying. A similar jaunt, entitled by them "A Canterbury Pilgrimage," was accomplished by the same happy parties, who belong to the fraternity of artists. The journey described in the present volume was, like the one before, performed by tricycle, and ran through the beautiful country between Florence and Rome. It had every charm of a pedestrian tour with the advantage of swifter and easier progress. It secured the travellers the liberty to follow their inclination in choice of hours and routes and freedom from uncongenial company while on the road. A journey of such sort has a personal flavor which distinguishes it from every other journey over the same ground. The events of this are lightly sketched by Mrs. Pennell, whose touch is as airy and delicate as that of her husband in the illustrations which adorn her narrative. The book delightfully exhibits the talent of husband and wife, who work as they travel together in rare harmony of spirit.

MR. GEORGE P. UPTON's little handbook of "The Standard Operas" so obviously supplied a long-felt want, that the author has prepared a companion volume upon "The Standard Oratorios," which is issued (A. C. McClurg & Co.) in uniform style with its predecessor. Mr. Upton has been compelled to use the word "Oratorio" in a somewhat broader sense than usual, to bring his book up to the required dimensions, and has included such works as the "Paradise and the Peri" and the famous masses of Mozart, Beethoven, Verdi, and Berlioz. The works treated are thirty-eight in number, Händel being represented by six, but no other composer by more than two or three. Non-professional lovers of music ought to find these handbooks indispensable to their libraries.

DELABORDE's work on "Engraving, Its Origin, Processes, and History," which forms a new number of Cassell's "Fine Art Library," is a conscientious and thorough piece of work, written with the authority of one conversant with the progress of the art in all its stages and among the various nations. The different processes of engraving are described, tracing the phases of its growth and affording a complete survey of its development. Vicomte Delaborde having confined his attention principally to the schools of engraving in continental Europe, Mr. William Walker has added a chapter on English engraving to the original work, which is translated from the French by R. A. M. Stevenson. The illustrations are an interesting feature of the book, but some of them are from plates too old and worn for effective impressions.

MISS PHELPS's little story of "The Madonna of the Tubs" (Houghton, Mifflin & Co.) takes a strong hold upon the reader's sympathies, however he may stumble over the author's dislocated sentences, and protest against the redundancy and confusion of her terms. Intensity and sincerity are the two great qualities of Miss Phelps. Despite the eccentricities of her manner, she keeps direct to her purpose, which is to set forth some truth in human experience, for the common good. "The Madonna of the Tubs" was but a poor washerwoman, a sailor's wife in Fair-harbor (another name, we suspect, for Gloucester); but she has the truest qualities of womanhood, and Miss Phelps compels us to recognize and respect them.

TOPICS IN LEADING PERIODICALS.

JANUARY, 1887.

- American Rebel, First. J. W. Johnston. *Mag. Am. Hist.*
 Animal's Voices. D. von Geyern. *Popular Science.*
 Arthur, Chester A. J. M. Bundy. *Mag. Am. History.*
 Baltimore Convention, 1880. A. W. Clason. *Mag. Am. Hist.*
 Bancroft, George. W. M. Sloane. *Century.*
 Browning, Recent Books on. M. B. Anderson. *Dial.*
 Cambodia. M. Maurel. *Popular Science.*
 Caucas, Substitutes for the. R. H. Dana. *Forum.*
 Comets and Meteors. S. P. Langley. *Century.*
 Congregationalist, Confessions of a. *Forum.*
 Convict System of Georgia. Rebecca A. Felton. *Forum.*
 Cossacks, Summer Campaign with. E. D. Millet. *Harper's.*
 Criminals, Extirpation of. C. D. Warner. *New Princeton.*
 Critics, Edgar Fawcett. *Lippincott's.*
 Divorce Legislation. E. H. Bennett. *Forum.*
 Fencing, Henry Eckford. *Century.*
 Frederick the Great and Madame de Pompadour. *Atlantic.*
 French and English. F. G. Hamerton. *Atlantic.*
 French Revolution, Stephens' History of. C. L. Smith. *Dial.*
 George Movement, The. W. H. Babcock. *Lippincott's.*
 Gettysburg. H. J. Hunt. *Century.*
 Gettysburg, Artillery at. E. P. Alexander. *Century.*
 Greek and Latin. W. C. Wilkinson. *Century.*
 Hamilton, Alexander. *Atlantic.*
 Harvard's Social Life. Barrett Wendell. *Lippincott's.*
 Hound of the Plains. Ernest Ingersoll. *Popular Science.*
 How I was Educated. J. B. Angell. *Forum.*
 Hugo, Victor. J. S. Fiske. *New Princeton.*
 Huguenots and Henry of Navarre. Herbert Tuttle. *Dial.*
 Impressionist Painting. Theodore Child. *Harper's.*
 Interviewing, Ethics of. *New Princeton.*
 Irish Question, The. James Bryce. *New Princeton.*
 Journalism in America. S. G. W. Benjamin. *Mag. Am. Hist.*
 Lincoln, Abraham. Hay and Nicolay. *Century.*
 Lincoln in the South. *Century.*
 List and David. Paul David. *Century.*
 Literary Log-rolling. J. C. Adams. *Forum.*
 Manual Instruction. Sir John Lubbock. *Popular Science.*
 Marginal Notes, Library of a Mathematician. *Atlantic.*
 McClellan, George B. Comte de Paris. *New Princeton.*
 Men and Trees. Edith M. Thomas. *Atlantic.*
 Mexico, Ancient and Modern. Geo. C. Noyes. *Dial.*
 Ministers, Morality of. J. M. Buckley. *Forum.*
 Misgovernment of Cities. F. P. Crandon. *Popular Science.*
 Nations, Relative Strength of. E. Atkinson. *Century.*
 Nature, Experimental Study of. F. W. Pavv. *Pop. Science.*
 Navy, The French. Sir E. J. Reed. *Harper's.*
 New Orleans. C. D. Warner. *Harper's.*
 Philadelphia, To the People of. H. C. Lea. *Forum.*
 Philosophy in Britain. Henry Calderwood. *New Princeton.*
 Physiognomy of the Days. E. R. Sill. *Atlantic.*
 Prejevalski, Nicholas. *Popular Science.*
 Prohibition, Growth of. *Century.*
 Property Line of 1763. C. W. E. Chapin. *Mag. Am. History.*
 Races, Intermingling of. John Reade. *Popular Science.*
 Rationalist, Religion of. A. M. J. Savage. *Forum.*
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 Religious Education, Science in. *Popular Science.*
 Saloon in Society, The. G. F. Parsons. *Atlantic.*
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 Steele, Richard. *Atlantic.*
 Submarine Navigation. E. L. Zallinski. *Forum.*
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 Vermont's History. J. L. Payne. *Mag. Am. History.*
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 Week of Seven Days, The. Bishop of Carlisle. *Pop. Sci.*
 What Children Read. Agnes Repplier. *Atlantic.*
 What makes the Rich richer and Poor poorer. *Pop. Science.*
 Whipple, E. P. J. H. Ward. *New Princeton.*
 White-footed Mouse, The. C. C. Abbott. *Popular Science.*
 Whitman's "Leaves of Grass." W. Whitman. *Lippincott's.*
 Woman Suffrage. T. W. Higginson. *Forum.*

BOOKS OF THE MONTH.

[The following List contains all New Books, American and Foreign, received during the month of December by MESSRS. A. C. McCLURG & Co., Chicago.]

HISTORY—BIOGRAPHY.

- History of the Second Army Corps in the Army of the Potomac.* By F. A. Walker, Brevet Brig.-Gen., U. S. Vols. With Portraits and Maps. 8vo, pp. 737. Gilt top. C. Scribner's Sons. \$4.00.
Louis the Fourteenth, and the Court of France in the Seventeenth Century. By Julia Pardoe. With numerous illustrations on steel and wood. 3 vols., 8vo. Scribner & Welford. \$15.00.
Society in the Elizabethan Age. By Hubert Hall. With eight colored and other plates. 8vo, pp. 291. London. \$3.50.

The Story of the Moors in Spain. By S. Lane-Poole, B.A., M.E.A.S. With the collaboration of A. Gilman, M.A. Illustrated. 12mo, pp. 285. "The Story of the Nations." G. P. Putnam's Sons. \$1.50.

The Story of the Saracens. From the Earliest Times to the Fall of Bagdad. By A. Gilman, M.A. Illustrated. 12mo, pp. 493. "The Story of the Nations." G. P. Putnam's Sons. \$1.50.

Annals of St. Louis in its Early Days, under the French and Spanish Dominations. Compiled by F. L. Billon, from authentic data. 4to, pp. 407. Gilt top. Half leather. G. I. Jones & Co. Net, \$10.00.

Pausanias' Description of Greece. Translated into English, with Notes and Index, by A. R. Shilleto, M.A. 2 vols., 12mo. Bohn's Classical Library. London. Net, \$3.00.

Modern Idols. Studies in Biography and Criticism. By W. H. Thorne. 16mo, pp. 179. J. R. Lippincott Co. \$1.00.

Uncle Sam's Medal of Honor. Some of the noble deeds for which the medal has been awarded, described by those who have won it. 1861-1886. Collected and edited by T. F. Rodenbough, Brevet Brig.-Gen., U. S. A. Portraits and other illustrations. 8vo, pp. 424. G. P. Putnam's Sons. \$2.00.

Recollections of a Private Soldier in the Army of the Potomac. By Frank Wilkeson. 16mo, pp. 246. G. P. Putnam's Sons. \$1.00.

The Life of Percy Bysshe Shelley. By E. Dowden, LL.D. 2 vols., 8vo. Portraits. J. B. Lippincott Co. \$9.00.

Memoirs of the Rev. J. Lewis Diman, D.D. Compiled from his Letters, Journals and Writings, and the Recollections of his Friends. By Caroline Hazard. 12mo, pp. 363. Gilt top. Houghton, Mifflin & Co. \$2.00.

Philosophers and Actresses. By Arsene Houssaye. 2 vols., 12mo. G. W. Dillingham. \$4.00.

Men and Women of the Eighteenth Century. By Arsene Houssaye. 2 vols., 12mo. G. W. Dillingham. \$4.00.

Sketches from My Life. By the late Admiral Hobart Pasha. 16mo, pp. 232. Portrait. D. Appleton & Co. Paper, 50 cents; cloth, \$1.00.

Susanna Wesley. By Eliza Clarke. "Famous Women Series." 16mo, pp. 351. Roberts Bros. \$1.00.

Years of Experience. An Autobiographical Narrative. By Georgina B. Kirby. 12mo, pp. 315. G. P. Putnam's Sons. \$1.25.

Sir Philip Sidney. By J. A. Symonds. 16mo, pp. 186. "English Men of Letters," edited by John Morley. New edition. Harper & Bros. 75 cents.

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